Opera Popular Only in Italy
The opera was never a success either in Paris or London. Only in Italy did it achieve some little measure of fame, and this was partly due, no doubt, to the fact that Tamagno appeared in the title role. Here, with the exception of the aria "O Don Fatale," which has now and then appeared on a conject program, the work is practically a novelty. Few remember the earlier performances at the Academy of Music.
Two reasons other than the work's novelty may have induced Mr. Gatti to introduce the opera at the Mctropolitan. There is the opportunity for a huge spectacular display; there is also the fact that amid the musical cutter of the score Verdi the melodist peeps out from time to time in undimmed splendor.
There are three editions of the opera

have been mercifully made. Otherw as in the play. But Carlos is swept into the temb by his ancester Charles V instead of being turned over to the

V instead of being turned over to the Inquisition.

The strongest note in the dramatic version is the friendship between Carlos and Posa. In the opera the Infante's love for Elizabeth is emphasized. Politics is somewhat in the background and there is less shouting for freedom for the oppressed Flomings. But the operatic libratic is insufferably dull. The characters are no longer the grand figures of Schiller's tragedy, but the pompous purpets of opera, with at least one aria apiece.

Work is on French Model

Work Is on French Model

Work is on French Model

The opera was not only written to a French libretto by Mery and Du Locle, although the Italian version is used at the Metropolitan, but according to the model which, during three-quarters of the nineteenth century, had been known distinctively as French grand opera, of which "La Jure" and Meyerbeer's operas are familiar examples. In this school, length was considered an element of greatness. Verdy has included the other essential, a demand for the spectacular, which he had hitherto neglected. Because of his concessions to French art and the homage paid to the traditions and conventions of French opera, France is fond of claiming "Don Carlos" as the turning point of his career. But it was not his first French opera, "Les Vepres Siciliannes" had appeared tweive years carlier. In reality "Don Carlos" belongs to Verdi's middle perlod, ranging from "Luian Miller" to "Un Fallo in Maschers" and

middle period, ranging from "Luis Miller" to "Un Pallo in Maschers" and including "Rigoletto."

The increased richness in orchestra tion which was to come to its ful glory in "Aida," composed immediately afterward.



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maddened moved to "by and to tears, as mitted to the Senate to-day by Presi-

Chinese Yield to Consortium | said to-day. It was due chiefly to un-WASHINGTON, Dec. 23 .- Opposition willingness of the Chinese government other message, asked for authority to call a world dairy congress to meet in Washington at a date yet to be fixed. In China to the consortium recently article fund's administration, the message king advices to the State Department said.

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